



For the
Bible
The Bible
Sept. 16/2

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Bible
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Sept. 16/2

16. 26. 16.



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Febr. 1959

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BICINIORVM

Libri duo :

QUORUM PRIOR SEPTUAGINTA

NUMERO CONTINET AD SENTENTIAS

Evangeliorum anniversariorum.

à

SETHO CALVISIO MUSICO

decantata.

Posterior verò Nonaginta, tam cum textu quàm sine textu, à præstantissimis Musicis concinnata.

Omnia ad usum Studiosorum sese in hac arte exercentium & oblectantium accomodata & edita.

Studio & opera ejusdem Autoris.

Vox superior.

LIPSIÆ, Curante JACOBO APHELIO Bibliopol.

Anno M.DC. XII





Prudentissimis, integerrimis & honestis Viris:

Dn. HIERONYMO BREHMIO, Sena-
tori Reipubl. Lipsiensis selecto, &c.

E r

Dn. IOHANNI VVERCHAV, Civi ejus-
dem Reipubl. præcipuo.

D. D. Patronis, fautoribus & amicis suis,

S. D. P.



OMNES CREATURAS, PRUDENTISSIMI
& integerrimi Viri, non tantum, quæ vel sensus,
vel rationis usurpatione excellunt: sed etiam
quæ his omnino destituuntur, Musicâ affici &
moveri veteres crediderunt, Inde enim Poëtæ Ora-

A 2

phcum

BICINIORVM

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NUMERO CONTINET AD SENTENTIAS
Evangeliorum anniverſariorum.

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Anno M.DC.XII



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A 2

pheum

DEDICATIO.

pheum & alios, quando fides in Cithara blanè impulissent, & vocem simul explicassent, rupes & nemora traxisse faciunt. Et Cicero saxa & solitudines voci respondere. bestias etiam immanes cantu flecti & consistere in oratione pro Archia affirmat. Quæ Virgilius eleganter, ut alia omnia, in Sileno expressit, cum inquit;

*Tum verò in numerum Faunosq; erasq; videres
Ludere: tum rigidas motare cacumina quercus.
Nec tantum Phebo gaudet Parnassia rupes,
Nec tantum Rhodope miratur & Ismarus Orphea:
Quantum omnis mundus gaudet cantante Sileno*

Et quidem cur reliquæ res creatæ cantu afficiantur, ratio in obscuro est. Plato quidem hanc afferre non dubitavit, quod cœlestis anima, qua mundus & omnes creaturæ fovetur, ex Musica originē sumserit: Sed quàm verè, ipse viderit. Homines verò Musicâ delectari, mirum non est. Nam cum duplex sit

DE DEDICATIONE.

fit voluptas; alia corporis, alia animi, quarum illa sensibus, hæc vero intellectu percipitur, utriusque oblectatio in cantu audito simul sentitur. Auditus enim sonos suaves & blandos, quibus jucundè permulcetur, percipit, & ad animum dimittit: Mens verò numeris delectatur, proportionēs notat & judicat. Præclaræ etiam sententiæ, modis & numeris illis Musicis animatæ, ardentius in animos & corda hominum penetrant, & solidius infiguntur. Unde fit, ut qui suum studium in prima ætatis florē in hac arte discenda posuerunt, ab ea nullo modo, vel voluptatibus, vel graviorum rerum laboribus penitus avocari possint: Sed eā potius, ut laborum suorum condimento; in gravioribus rebus ad ministrandis, & vitæ suæ incommodis tolerandis feliciter utuntur, eam amant, magnificiunt & in perpetua ejus usurpatione consenscunt. Quod cum & mihi vsu veniat, inter alia Musices exercitia, insignes has Evangeliorum anniversariorum sententias, & a-

mor erga hanc artem inflammatus, & amicorum cohortatione, præcipuè Reverendi & Clarissimi viri D. CORNELII BECCERI, Theologi eximij, cujus memoria sit in benedictione, voce incitatus, binis vocibus decantare volui, tum ut me exercerem, & ut esset quo exercitiores, si liberet, quovis tempore se oblectarent, & meæ disciplinæ commissos in hac arte instituerem. Eas ante decennium, vestro parenti & socero, Dn. HIERONYMO BREMIO senatori hujus urbis prudentissimo, piæ memoriæ, multas ob causas dedicaram, tum in primis, quod Musicam hanc artem in delicijs haberet, quam ab ineunte ætate didicerat, & in qua exercitatione, usu, judicioque tantum valebat, quantum vix alius, & quod Musicæ deditos charos haberet, omniq; studio & ope eos & sublevaret & ornaret. Iam vero cum exemplaria illa sint distracta, & ex usu juventutis futurum judicetur, si iterum edantur, non tantum mea illa bicipia iterum sub incudem revocavi: sed & præstan-

DEDICATIO.

præstantissimorum artificum in hac arte bicinia selectissimæ
nonaginta numero, tam cum textu, quam sine textu, (quæ ar-
tificum scitu fantasie indigitari solent) collegi, & ad usum stu-
diosorum sese canendo oblectantium accomodata, cum meis
conjunxi, ut integrum quasi corpus Biciniorum extaret,
quod copiâ, varietate & delectu cuilibet satisfacere pos-
set.

Vobis verò, Prudentissimi, & integerrimi Viri, Patronis,
fautoribus & amicis meis honorandis eadem jam dedicare
volui, quod æquissimum esse censerem, ut munusculum hoc
in eadem familia maneret, cui quondam dicatum fuerat, &
ut, quemadmodum bonorum Parentis & soceri vestri hære-
des fuistis: ita hoc etiam munusculum eosdem hæredes se-
queretur: tum quod ambo Musicæ studio etiam delectamini,
& scholam nostram non tantum favore & benevolentia sin-
gulari complectimini; Sed etiam liberalitate & sumtu

DEDICATIO.

non vulgari eandem sublevatis. Officioſe igitur à vobis
peto, ut hoc meum qualecunque ſtudium & operam boni
conſulere, veſtro favore comprobare, & benevolentiam,
qua me meoſque fovetis, perpetuam eſſe velit. Vos, ve-
ſtramque familiam DEO Opt. Max. commendo. Lipſiæ in
ipſis feriis Natalitijs Chriſti, Anno 1612.

V. V. A. A.

Deditus

*Setbus Calviſius ad D.
Thomam Cantor.*

In Bicinia Sacra SETHI. CALVISII.

Ad Lectorem Epigramma.

Sacra dum Vocum præfeti castica libro
Ulibus eduntur, Lector amice, tuis.
Ne quid vile putes, auctori gratia ut absit,
Parvum opus, haud iidem nullius artis opus,
Censura artificum, pro nobis, æqua loquetur,
Auribus, ut tentes, stabit & illa tuis.
In sacro labor est, nulla huic lascivia Musæ,
Aptantur gravibus seria verba modis.
Uttere dum cordi sacra sint, & lude decenter,
Pomenta invenies, quod pietatis alat.
Non opus in multos partiri hunc fortè laborem,
Perficiuntias vix tibi juncta Chorum.
Sic Seraphinorum Symphonica Musa bicentrix,
Quam pius Amosides auribus hausit, erat.
Det DEUS ut servet rectos Ars nobilis usus;
Autorem hunc laudisospitet atq; suæ.

Vincentius Schmuck S. Theol. D. & Professor.

I.

Dominica prima Adventus.

Ad Fonicum.

O si anna in Excelsis,

ij.

ij.

ij

Benedictus

ij.

quivenit, cnedictus

ij

qui ve-

ait, Benedictus, qui venis

Benedictus

ij

in nomi-

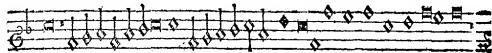




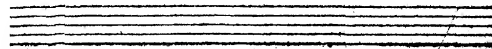
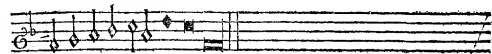
ne in nomine Domini ij, ij ij



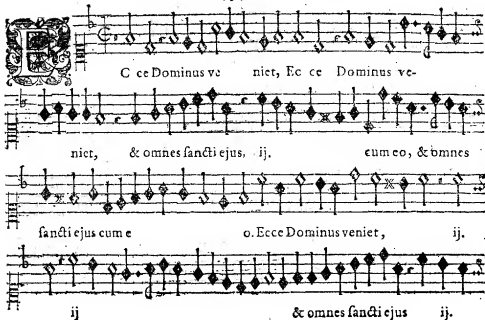
Domini ij ij



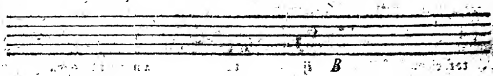
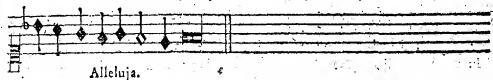
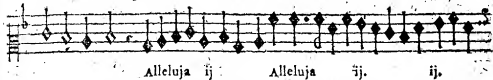
Hosianna in excelsis. ij ij.



Dominicâ Secundâ Adventus.

Ad Hypojonicum.


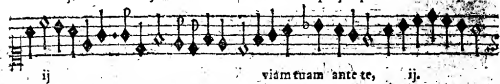
Ece Dominus ve niet, Ec ce Dominus ve-
niet, & omnes sancti ejus, ij. eum eo, & omnes
sancti ejus cum e o. Ecce Dominus veniet, ij.
ij & omnes sancti ejus ij.



Dominica tertia Adventus.

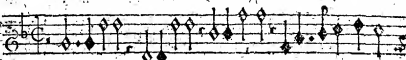
Ad Dorian.

Ic est, de quo scri ptum est, Hic est, Hic est, de quo scri-
 ptum est, de quo scriptum est, Ecce, ego mitto angelum meum, ego mitto ange-
 lum ij me um angelum me um, an-
 to faciem, ij, E ij tu am, ante faciem.



Dominica quarta Adventus.

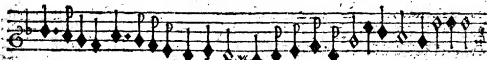
Ad Dorian.



Ox clamantis ij. ij. claman



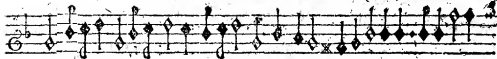
tis ij. in deserto ij. cla-



man tis in deser to in deserto: Præpara-



te, ij. præparate ij. viam Do mi



no, pręparate ij. viam Domino. Rectas facite,



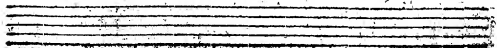
ij. se mitas semitas eius, semitas semitas ij



ij. ejus, semitas semitas




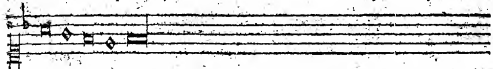
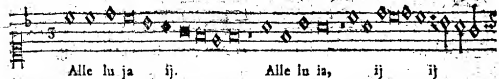
eius, semitas se mitas ejus ij.



In festo Nativitatis CHRISTI.

Ad Hypoionicum.


 Uer natus est no bis, Puernatus est no bis,
 & fi lius
 & fi lius
 et
 datus est nobis



Alterum de Nativitate CHRISTI.

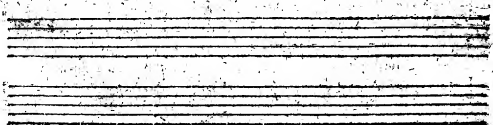
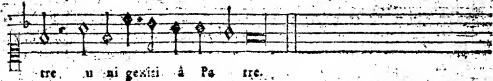
Ad Hypojonicum.

Verbum cae ro factum est ij. & ha bi-

ta vit & ha bi ta rit & ha bi ta vit in nobis ij,

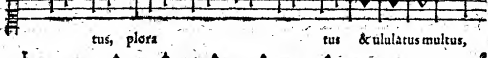
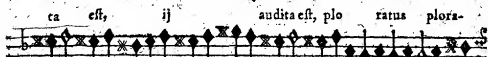
& vidimus & vidimus ij. gloriam e-

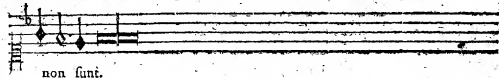
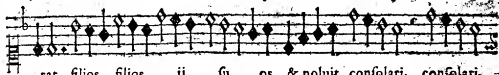
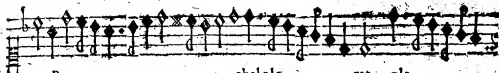
jus gloriam e jus ij e jus gloriam ij. e



V I I.
De Innocentibus.

Ad Hypojonicum.





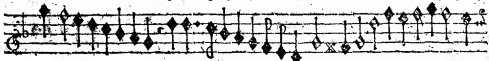
Die Circumcisionis Domini.

Ad Dorian.

Als alte Jahr vergangen ist.

is.

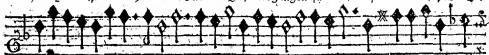
Das alte Jahr vergangen ist/



is.

Das alte Jahr vergangen ist/

wir danken dir HErr Jesu



Christ/

is.

daß du uns in so grosser gfahr/

is.

betrab



Es ist hast viel zeit vnd Jahr/ viel zeit

vnd Jahr.

Wir bitten



dich ist ewigen Sohn / des Vaters in dem höchsten Thron / du wollst du



wollst dein arme Christenheit

ist

dein arme Christenheit / bewahren



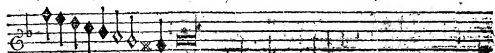
ferner allezeit

ist

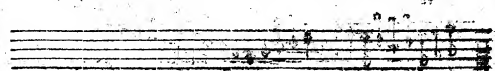
bewahren ferner allezeit /

ist

ber



wahren ferner alle zeit.



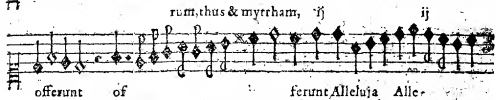
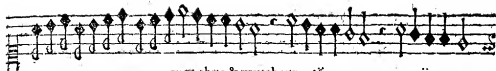
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IX Die

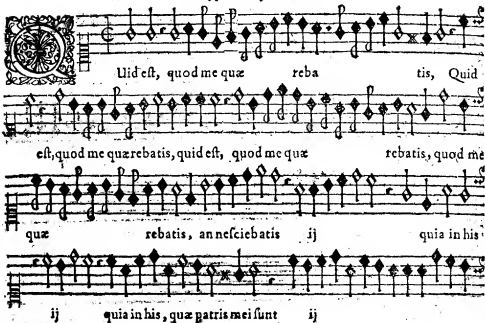
I X,
Die Epiphanias.

Ad Dorian.

Reges de Sa
ba veniunt, Reges de Saba
ij ve niunt reges de Saba ij
ve niunt, aurum, aurum,
sh rum ij au-



Dominica prima post Epiphanias.

Ad Hypomixolydium.


Quid est, quod me quæ rebatis, Quid
 est, quod me quæ rebatis, quid est, quod me quæ
 rebatis, an nesciebatis ij quia in his
 ij quia in his, quæ patris mei sunt ij


ji quæ parris me i sunt oportet me ef se opor-

ter me esse ij ij ij


oportet me esse. ij.

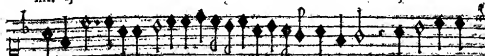
Dominica secunda post Epiphanias.

Ad Hypojonicum.


 nis homo primum bonum vinum ponit, primum bonum vinum po-


 nit, ij


 & cum in ebriati ij


 fuerint, tunc id, quod deterius est, deterius est, tunc id, tunc id, quod de-


 terius est, deterius est, ij

ij

Tu autem, ij

ij fer-

Handwritten musical score on three staves. The notation is in a historical style, featuring a single melodic line with a treble clef and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together. The lyrics are written in Latin and are aligned with the musical notes. The first staff contains the lyrics "va sti, ferva sti ij ij bonumvi". The second staff contains "num, bonum vinum, ij usq; adhuc, usq; adhuc ij [ij]". The third staff contains "usq; adhuc, adhuc adhuc. ij ij". Below the third staff, there are two sets of empty staves, each consisting of five lines, suggesting a continuation of the music or a placeholder for another part.

va sti, ferva sti ij ij bonumvi

num, bonum vinum, ij usq; adhuc, usq; adhuc ij [ij]

usq; adhuc, adhuc adhuc. ij ij

Dominicâ tertiâ post Epiphanias.

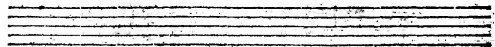
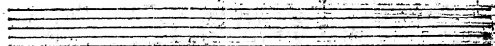
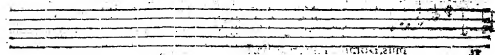
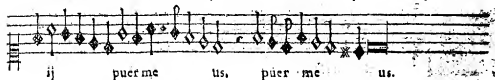
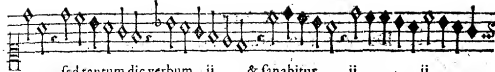
Ad Dorian.

Domine, Domine, Domine, ij ij ij

non sum dignus, non sum dignus ij ij ut in-

tes, ut intres ij ij sub tectum me um,

sub tectum, sub tectum meum sed tantum dic verbum, ij ij



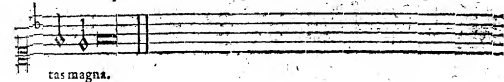
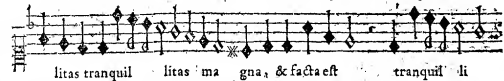
XIII:Do-

XIII

Dominicâ quartâ post Epiphanias.

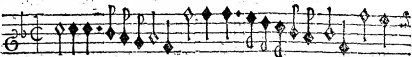
Ad Hypojonicum.

Domi ne salva nos ij peri mus pe-
 ri mus, Domine salva nos, peri mus. ij
 ij & fur gens, ij & fur-
 gens imperavit, imperavit ven- tie, ven- tis,



X I V.

Die Purificationis Mariæ.

Ad Tonicum.

Unc dimit tis, Nunc dimit tis ferrum



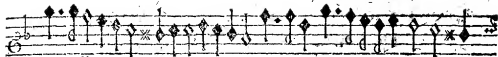
tuum Domine secundum secundum verbum tuum; ij ij in



pa ce, Qui a vide runt oculi mei fa lu



sare ij salutare tu um quod parasti ante faciem



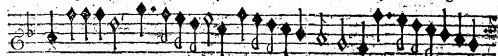
omnium populo rum, antefaciam omnium po pulo-



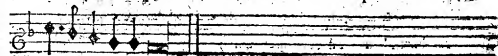
rum, omnium po pulo rum. Lumen ad re ve la ti-



onem gentium & gloriam ple bis tu æ Israël, & glori-



am ij ple bis tu æ Israël ple bis tu-



æ Isra el.

D

XV. Domi-

Dominica quinta post Epiphanias.

Ad Hypodorium.

Olligite, Colligite, ij ij ij ij

primum ziza ni a & alli ga te ea & a i ga te ea

ij in fasciculos ij in fasciculos ad

comburendum ad comburendum ij ij

Triticum

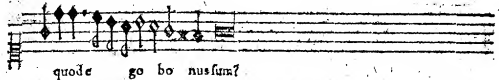
Triticum au tem me um Tri ti cum Tri ti-
 cum au tem me um con gre gat, con gre ga te, ij ij in
 horreum meum, in horreum ij meum, in horreum ij meum.

The image shows a musical score for three voices, likely a choir or three soloists. The notation is on three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin and are written below the staves. The first staff contains the lyrics "Triticum au tem me um Tri ti cum Tri ti-". The second staff contains "cum au tem me um con gre gat, con gre ga te, ij ij in". The third staff contains "horreum meum, in horreum ij meum, in horreum ij meum." There are some asterisks (*) in the original image, possibly indicating specific musical markings or corrections.

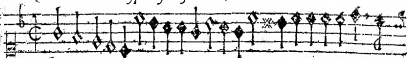
Domìnica Septuagesimæ.

Ad Hypomixolydium.

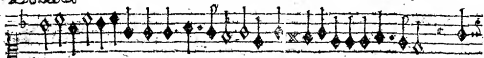
Ol le, tolle, tolle quod tuum est, tolle, ij ij quod tuum
 est, tolle, ij ij ij quod tuum est, & a bi & a-
 ij an non licet mihi quæ volo facere, ij
 ij in rebus meis? an oculus tuus malus est,



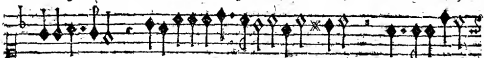
XVII.
Dominicâ Sexagesimæ.
Ad Hypomysoidium.



Obis datum est, vobis datum est ij nosse mysteri-



a regni Dei, nosse mysteria regni Dei, ij ij



nosse, nosse mysteria regni Dei i ceteris autem



per parabolas, ceteris autem per parabolas, per parabolas ij

ut videntes non videant, ut videntes non videant, ij &

audientes, non intelligant: & audientes ij non intelligant,

& audientes, & audientes ij non intelligant,

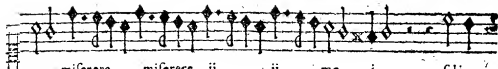
non intelligant.

XV III
Dominica esto mihi.

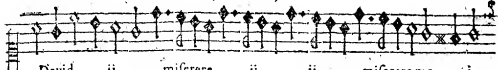
Ad Hypomixolydium.



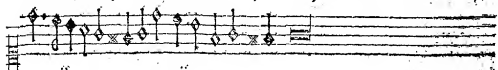
Q u i p r a i b a n t , q u i p r a i b a n t i j
i n c r e p a b a n t , i n c r e p a b a n t i j c a e c u m , u t t a c e
r e s I p s e v e r o m u l t o m a g i s c l a m a b a t , d i
c e n s , c l a m a b a t , d i c e n s : f i l i D a v i d , f i l i D a v i d . i j



miserere miserere ij ij me i fili



David, ij miserere, ij ij miserere me i,



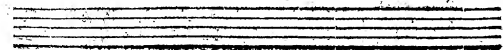
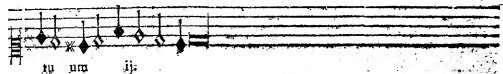
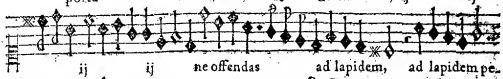
ij ij



Dominica Invocavit.

Ad Dorian.

Angelis suis manda vit de
 te manda vit ij de te manda vit de te, ut custodi-
 ant, ut custodiant te, in omnibus ij vi is tu is,
 in manibus, in manibus portabunt te, in manibus portabunt te, ij
 porta-



Dominica Reminiscere.

Ad primum,

D Ixit Iesus mulieri Cananeæ mulieri ij

Caneæ, mulieri ij Caneæ:

O mulier, O mulier, ij ij ij magna est magna

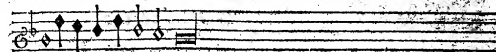
est ij ij f des tua, magna est ii f.



des, tua, magna est ij fides tu a, fides tu a, Fiat



ri bi sicut vis, fiat ri bi sicut vis, . ij fiat tibi, fiat ri bi sicut



vis, . ij

X X I

Dominica Oculi,

Ad A Eolium.



Beatus venter, qui te porta- vit, qui te portavit,

ij

ij

& u be-

ra, ij quæ luxi-

sti, quæ luxi-

Beati, imò, imò beati qui audiunt verbum Dei: Beati qui

audiunt

audunt verbum Dei, Beati ij. Beati, qui audi-

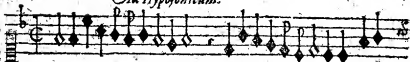
unt verbum Dei, verbum Dei, ij

custo diunt il lud & custodiunt, & custodi unt

il lud.

X X I I.
Dominica Lætare.

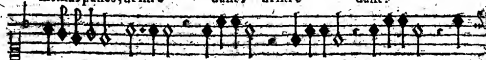
Ad Hypoionicum.



Nde sume mus panes, ut isti e dant, unde su-



memus panes, ut isti e dant? ut isti e dant?



Domine, est puer hic, ij ij qui



habet quinq; panes ij qui habet, qui habet quinq; panes quinq;
panes.



panes hordeaceos ij

& duos pilces, ij

sed quid hoc



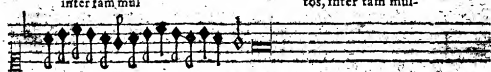
inter tam mul-

tos, sed quid hoc ij

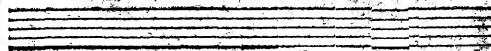


inter tam mul

tos, inter tam mul-



tos.



In Feste Annunciationis Mariæ.

Ad Dorian.

Ve Maria, Ave Maria, gratia ple na gra-

tia ple na ij ij

Dominus tecum, ij benedicta

in bene dictione, ij benedictione, in mul-

111.22

eribus,

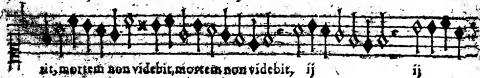
eribus in mulie ribus, benedi ctu, ij

ij be nedi ctu, in mulieri bar in

mulie ribus, ij

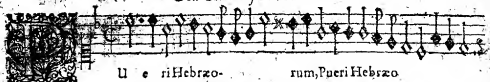
XXI V.
Dominica Iudica.

Ad Hypojonicum.





Dominica Palmagium.

Ad Mixolydian.

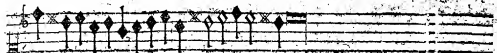
& di



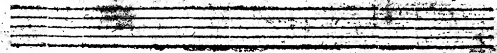
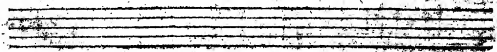
& dicentes: Ho sianna in excel sis, Hosanna in excel-



sis, Hosanna in excel-



sis.

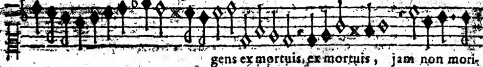
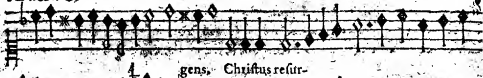


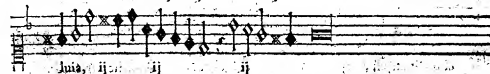
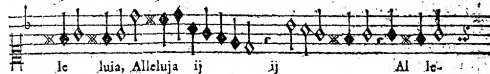
In Feslo

XXVI.

In Festo Paschatos.

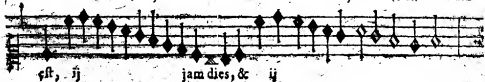
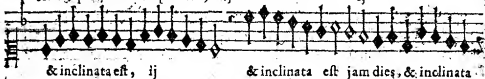
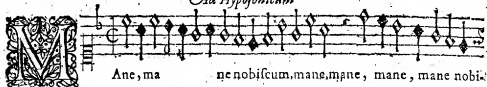
Ad Hypodorium.





XXVII;
Feria secunda Paschatos.

Ad Hypojonicum



mo, ij v x x

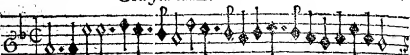
Alleluja,



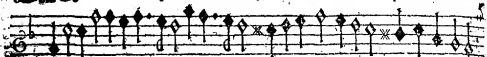
X X V I I I

Dominica Quasimodogeniti.

Ad Tonicum.



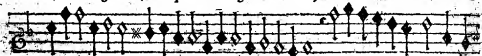
Tetit Jesus in medio, in medio disci pulorum suo-



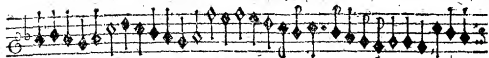
rum, stetit Jesus in medio, in medio discipulorum su orum & dixit:



Pax vobis ego sum, pax vobis ego sum, si nolite, nolite

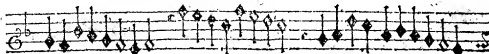


te, si timere, nolite, nolite timere, quia ego ipse sum



qui ego ipse sum, qui ego i

ipse sum, Alle-



luia, Alle

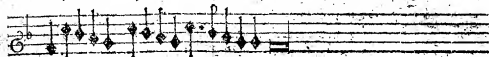
luja

ij

ij

ij

ij



ij

Alleluja

ij



XXIX.

Dominica Misericordias Domini.

Ad Tonicum.



Ich bin ein guter Hir-

te/ vnd erken-

ne die meinen / vnd erkenne die meinen/

ij.

vnd

bin bekand den mei-

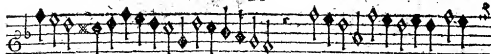
nen/

wie mich mein Vater kenne/ vnd ich / kenne

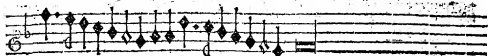
und den

Vater / wie mich mein Vater kenne/ vnd ich / vnd ich kenne

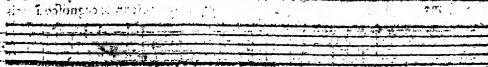
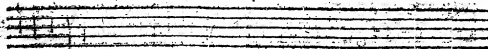
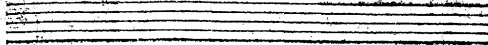
den



ne den Vater/vnd ich lasse mein Leben für die Schafe/vnd ich lasse/ ij mein Leben



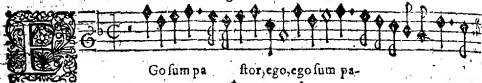
für die Schafe/mein Leben für die Schafe.



X X X.

Aliud Dominica Misericordias Domini.

Ad Tonicum.



Go sum pa stor, ego, ego sum pa-



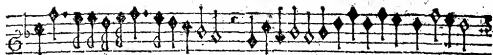
Hor bo nus, & cognosco oves meas, & cognosco oves



me- as, & cognoscor, & cognosco a meis,



sicut me novit Pa ter, sicut me novit pater, ita & ego novi, ita & e-
go novi



go no

vi patrem, & animam meam & animam meam pono pro

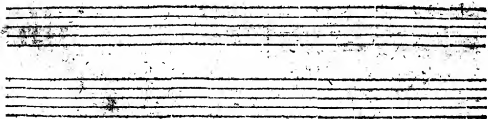


ovibus meis, pono pro ovibus meis, pro ovibus meis, pro ovibus



me

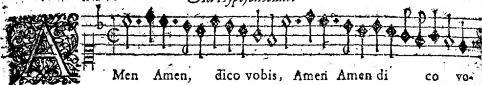
is.

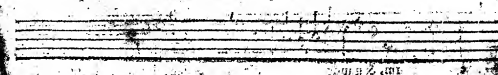


XXXI.

Dominica Iubilare.

Ad Hypojonicum.





Domini

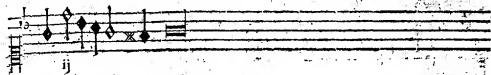
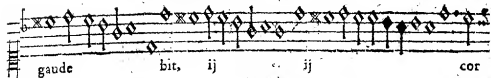
XXXII.

Dominica Cantate.

Ad Hypodervium.




 Iſi abie ro Paracletuſ non veniet ad voſ, niſi abiero
 Paracletuſ Paracletuſ non veniet ad voſ, dum aſſumtuſ, dum aſſumtuſ fu-
 ero, ij mittam vobis e um, mittam vobis e um,
 e um, & gaude bit & gaudebit cor veſtrum & gaude-



G

Domini

XXXIII.

Dominica Vocem iucunditatis.

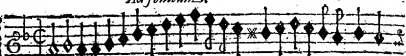
Ad Hypoionicum

D E ti re & acci pi etis, petite, ij
& acci pie tis, ut gaudium vestrum, yt gaudium ve-
strum, ij sit perfe ctum, sit perfectum. ij
quæcunq; petie, si tis quæcunq; pe ti e ri tis ij
petieritis

pe ti e ri tis pa trem, in no mine me o, in
 no mine meo, in no mine meo, in no mine, in no mine meo, da bit vo
 bis, da bit da bit, da bit vo bis ij.

X X X I V.
In Feflo Afcenfionis Chrifti.

Ad Ionicum.



Te in orbem univer-



fum, i te iſ i te, ite in orbem



univer- fum, prædica te, prædicat



prædica te dicen

tes: Qui crediderit, qui cre
diderit,

di derit, & bapti sa tus fuerit, & bapti sa - tus

fu erit, Qui crediderit ij qui cre diderit ij

& bapti sa tus fu erit, & bapti sa e us fuerit, sal-

vus erit, salvus erit, ij

X X X V.
Dominica Exaudi.

Ad Aeolium.

Exaudi Do mine, exaudi Domine,
exaudi ij, Domine, vocem meam, vocem me am, qua cla-
ma vi, qua clama vi, ij, ad te, miserere me i,
& exaudi me, miserere mei, & exaudi me, miserere mei, ij
& exaudi



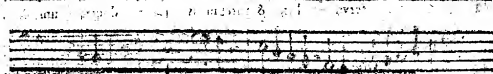
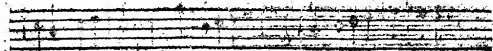
& exaudime, miserere mei, & exaudi me, & exaudi me,



exquisivit te facies mea, exquisivit te facies me a,



exquisivit te facies me a, facies me a,



In Festo

XXXVI.
In Feflo Pentecofles.

Ad Dorian.



I quis diligit me, fi quis diligit me, ij fer-

monem meum, fermone me um, ij

serua - bit, & pater meus ij diligit e um, &

pater meus diligit eum, & veniemus, ij ad eum, & mansionem apud eum



Domi-

XXXVI.

Feria secunda Pentecostes.

Ad Dorian.

Sic Deus dilexit mun- dum, Sic De-
us dile- xit mundum, ut filium suum ij
unigenitum, unigenitum, ij ij da- rer
ut omnis, ut omnis ij ij qui credit in eum non pereat, non
pere-

percat ij ij non percat ij ii ij
non percat, sed habeat vi tam æter nam, vi-
tam æternam, vi tam æter nam.

The image shows three staves of musical notation. Each staff begins with a C-clef (soprano, alto, and tenor positions). The notes are diamond-shaped, likely representing a specific rhythmic value. The lyrics are written below the staves, aligned with the notes. The first staff contains the lyrics 'percat ij ij non percat ij ii ij'. The second staff contains 'non percat, sed habeat vi' and 'tam æter nam, vi-'. The third staff contains 'tam æternam, vi' and 'tam æter nam.'.

In Fetto

X X X V I I I,
In Festo Trinitatis.

Ad Dorian.

Nemo ascendit in coelum, Nemo, nemo ascendit in coelum,
nemo, nemo ascendit in coelum, nisi qui nisi qui, nisi qui
descen dit, descen dit de coelo, de coe-
lo filius hominis ij qui



in caelo est, qui in caelo est, ij qui in coe lo est, qui in coe-

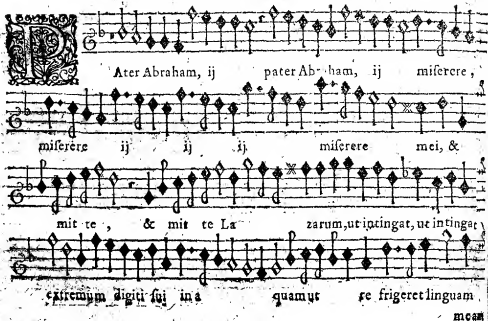


lo est.

H

Domi

Dominica prima post Trinitatis

Ad Dorian.


Dater Abraham, ij pater Abraham, ij miserere,
 miserere ij ij ij miserere mei, &
 mit te, & mit te La- zarum, ut intingat, ut intingat
 extremum digiti sui in a quam ut se frigeret linguam
 meam

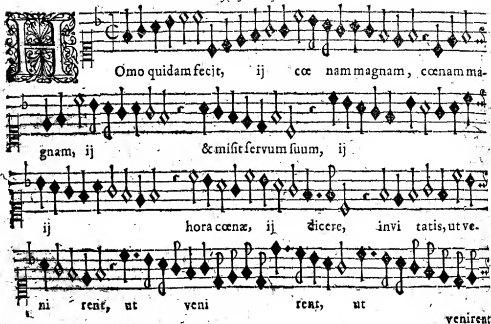
me am, quia cru cior, quia cru cior,

ij inflam ma, inflam ma,

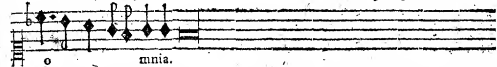
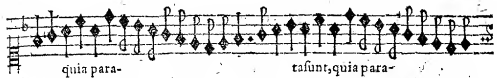
inflam ma hac, inflam-

ma hac, in flamma hac.


Dominica secunda post Trinitatis

Ad Hypojonicum.


Homo quidam fecit, ij cœnam magnam, cœnam ma-
 gnam, ij & misit servum suum, ij
 hora cœnæ, ij dicere, invi- tatis, ut ve-
 ni- rent, ut veni- rent, ut venirent



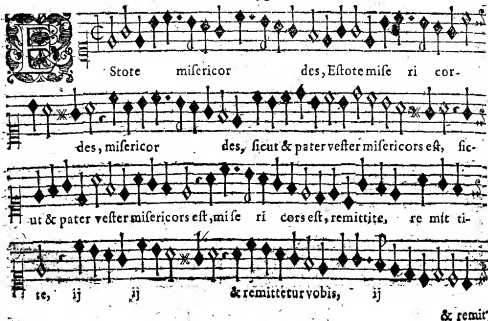
Dominica tertia post Trinitatis.

Ad Aeolium.


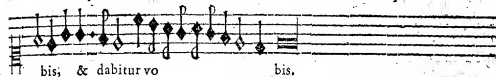
D Ater pecca vi, Pater pecca
 vi, pecca vi in ecclum, in ecc lum, ij & co-
 ram te, & coram te, ij & coram te, ij ij jam
 non sum dignus, jam non sum dig nus, ij ij
 vocant



Dominica quarta post Trinitatis.

Ad Phrygium.


Estote misericordes, Estote misericordes, sicut & pater vester misericors est, sicut & pater vester misericors est, misericors est, remittite, remittite, & remittetur vobis, & remittetur vobis, & remittetur vobis.



Dom-

X L I I I.

Dominica quinta post Trinitatis.

Ad Phrygium.



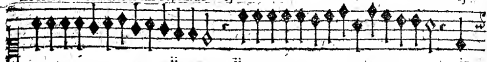
Race

ptor, præceptor, ij per totam



noctem laborantes nihil cepimus. ij

ij



ij

ij.

in

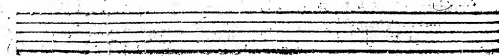
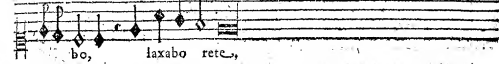
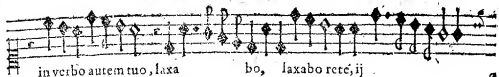


verbo autem tuo: in verbo autem tu

e.

ij

in verbo



X L I V.

In Festo Iohannis Baptiste.

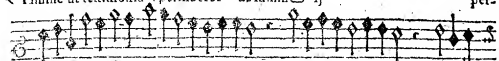
Ad Mixolydium.



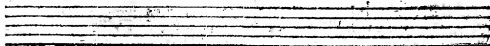
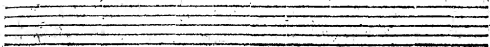
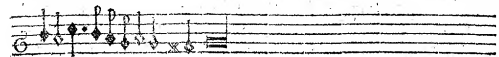
lumine



lumine ut testimonium perhiberet de lumine, ij per-



hiberet, perhiberet, ij de lumine, perhiberet de lumine, ij.



I

Domi

Dominica sexta post Trinitatis.

Ad Dorian.

I si abundaverit, nisi ab un daverit iusticia ve



fra, Nisi abundaverit, ij iusticia ve fra iusticia



ve fra, plusquam scribarum ij plusquam scribarum & Pharise-



rum, ij

ij

non

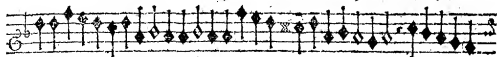
non potestis ingredi, ij in regnum, in
 regnum cœlo rum, in regnum, in regnum cœlorum, in regnum, ij
 cœlo rum, in regnum cœlorum,

X L V I.

In Feflo Vifitationis Mariæ.

Ad Fonicum.

Agnificat a nima mea Dominum, Magnifi-
 cat, ij a nima mea Dominum, a nima,
 ij me a Dominum. Et exultavit, ij
 Spiritus meus, & exultavit ij ij Spi ritus meus, in De-
 o, in



o, in Deo salutari meo, in Deo, ij fa lutari me o, in Deo salu-



tari meo, in Deo, in Deo salutari me o, ij



in Deo saluta ri meo.

Dominica septima post Trinitatis.

Ad Phrygium.

M Iste reor super tur bam misereor, misereor
 super turbam, quia jam triduo, ij ij sustinet
 me nec habent nec habent, ij quod manducant, nec habent ij ij ji
 quod man du cent, & si dimisero & si dimisero, ij

cos jejunos de fi ci ent, deficient in via, ij

ij de fi ci ent in via. ij de-

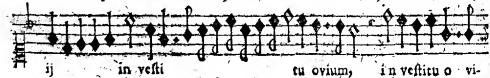
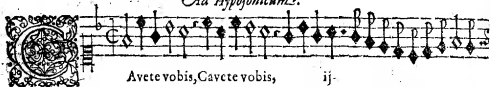
ficient in vi a, deficient in vi a,

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that appears to be a simplified or early form of musical notation, using diamond-shaped notes on a five-line staff. The lyrics are written below the staff. The second staff continues the melody and lyrics. The third staff also continues the melody and lyrics. Below the third staff, there are two sets of empty five-line staves, suggesting a continuation of the piece.

X L V I I I.

Domínica octáva post Trinitatis.

Ad Hypojonicum.



um, intus autem, ij sunt lu pi sunt lu pi sunt lupi

rapa ces, rapa ces, rapa, ces, rapa ces, rapa-

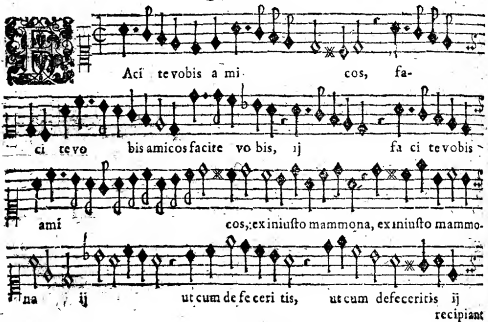
ces.

The image shows a musical score for three voices (Soprano, Alto, and Tenor/Bass) with Latin lyrics. The lyrics are: "um, intus autem, ij sunt lupi sunt lupi sunt lupi", "rapa ces, rapa ces, rapa, ces, rapa", and "ces." The music is written on three staves, each with a clef and a key signature of one flat. The lyrics are written below the notes. The first staff has a treble clef, the second has an alto clef, and the third has a bass clef. The lyrics are: "um, intus autem, ij sunt lupi sunt lupi sunt lupi", "rapa ces, rapa ces, rapa, ces, rapa", and "ces." The music is written on three staves, each with a clef and a key signature of one flat. The lyrics are written below the notes.

Domini

X L I X.

Dominica decima post Trinitatis.

Ad Dorian.


Ací te vobis a mi cos, fa ci te vo bis amicos facite vo bis, ij fa ci te vobis ami cos, ex iniusto mammona, ex iniusto mammo na ij ut cum de fe ceri tis, ut cum defeceritis ij recipiant



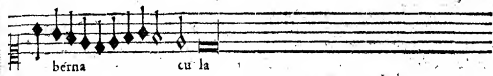
re ci pi ant vos in æter na tabernacula, re ci pi ant vos



in æterna tabernacula, ij ta-



berna cula, ta ber nacula ta-



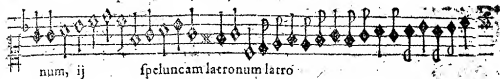
bérna cu la

Domi

L
Dominica decima post Trinitatis.

Ad Hypodorium.

Domus me a domus oratio
nis est, domus ora tio nis est, Domus me
a, ij nus ora tio nis est,
ij vos autem fe
cisti



K

Dom.

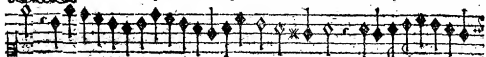
L. I.

Dominica undecima post Trinitatis.

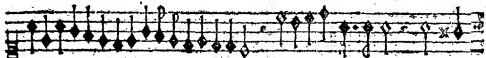
Ad Phrygium.



Mnis qui se exaltat, qui se exaltat, ij ij



humiliabitur, ij ij humi li a bi-



tur, ij humi liabitur, & qui se humiliat, & qui



se humiliat, ij exalta bi tur,

1201

exaltabi-

Handwritten musical score on three staves. The notation consists of diamond-shaped notes with stems, typical of early printed music. The lyrics are written below the staves.

exaltabitur, ij exaltabitur, exal ta bitur, ex al-

bitur ex alta bi tur, ex alta-

bi tur,

Dominica duodecima post Trinitatis.

Ad Dorian.

Enè omnia fecit, benè omnia fecit, ij

ij.

benè o-

maria-

fe

cit: Surdos fecit audire, ij

ij

surdos fecit audire,

ij

& mutos, & mutos

loqui,

Handwritten musical score on three staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. The lyrics are written below the notes.

loqui, & muros, & muros lo qui, ij ij

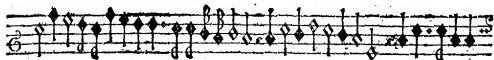
ij ij & muros lo

qui ij

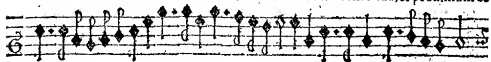
Dominica Decimatertia post Trinitatis.

Ad Hypedorium.


D I li ges Do minum Deum tu um, di li ges
 Do minum De um tu um, di li ges Do mi-
 num Deum tu um ex toto corde tu o, ex toto
 corde tuo, & ex tota anima tu a, & ex totis viribus tuis, & ex



totis vi ribus tu is, & ex tota mente tua; & proximum &



proximum, & proximum tu um, ij



& proximum tu um si cut te i psum, sicut te i



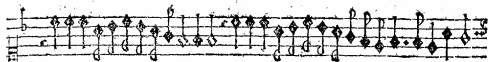
psum, sicut tei

psum.

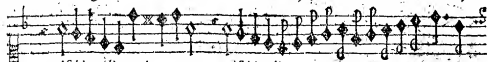
Dominica decima quarta post Trinitatis.

Ad Hypoionicum.

& de



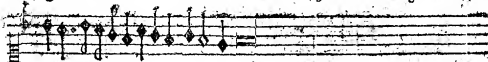
& dāret glo riam, ij. De o,



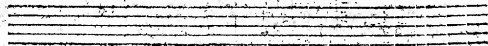
nifi hic a li e ni ge na, nifi hic ali e ni-



gena, nifi hic ali- enigena, alie nige na,

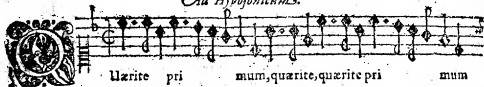


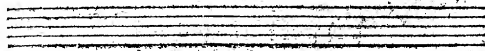
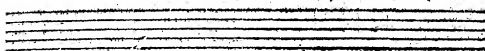
alie, ni ge na, a li e ni ge na.



Domini-

Dominica decima quinta post Trinitatis.

Ad Hypojonicum.

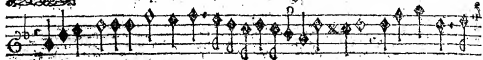


Domini

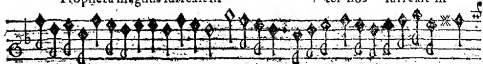
Dominica decima sexta post Trinitatis.

Ad Vesprium.

Propheta ma gnus surrexit in ter nos,



Propheta magnus surrexit in ter nos surrexit in



ter nos, surrexit in-

ter nos, & Dominus, & Dominus, ij visitavit, plebem su am, &
Dominus



Dominus visitavit, visitavit ple-

bem suam,

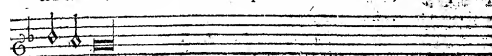


& Dominus, & Do

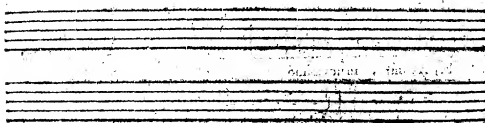
minus visitavit ple

bem su

am, visitavit plebem



su am.



GLORIA DOMINI - THE GOSPEL

L

Domi

Dominica decima septima post Trinitatis.

Ad Acolium.

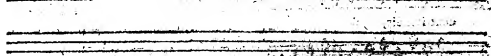
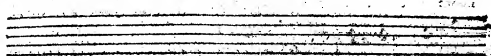
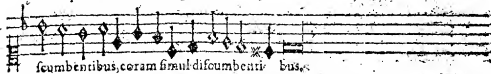

U m i n v i t a t u s f u e r i s a d n u p t i a s , C u m i n v i t a t u s f u e r i s

a d n u p t i a s , C u m i n v i t a t u s f u e r i s a d n u p t i a s , r e c u m -

b e , r e c u m b e , i n n o v i s s i m o l o c o , i n n o v i s s i m o l o c o , i j

u t d i c a t t i . I b i , q u i t o i n v i t a v i t , a m i c e , a m i c e , i j

amice,



L V I I I.

Dominica decima octava post Trinitatis.

Ad Mixolydium.



Ixit Do

minus, Do

mi-

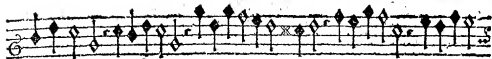
nome o, Sede à dextris meis, sede à dextris meis, Sede à dextris, sede à

dextris meis, ij

donec ponam, ij

donec ponam inimicos inimicos tuos, scabellum pedum tuorum, scabellum

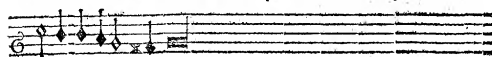
bellum



bellum pedum, ij ij tuo rum, scabellum pedum, ij



tuo rum, scabellum pe : dum tuo rum, ij



Dominica decima nona post Trinitatis.

Ad Dorianm.



ge, sur

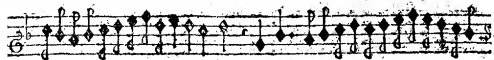
ge, sur

ge, & am-



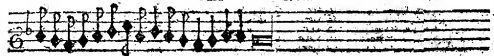
bula, & am-

bula, & am-



bula

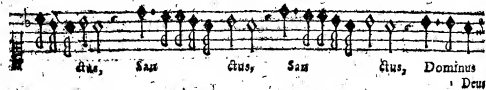
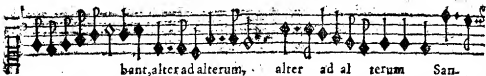
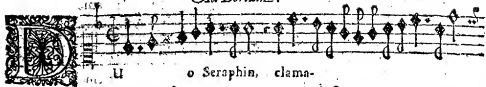
& am-



bula,

L. X.
De Sanctis Angelis.

Ad Dorium.





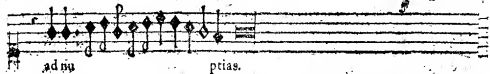
Dominus

L X I.

Dominica vicesima post Trinitatis.

Ad Hypomixolydium.

B Cce prax dium me um pa ra-
 vi prandium me um pa ra-
 vi, para vi, tauri mei, tauri mei,
 & alti lia, & alti lia mea mactata
 sunt.



Domj.

Dominica vicesima prima post Trinitatis.

Ad Jonicum.

Escenden ti Re gu lo,
 descendent i, descenden ti Re gu lo,
 occurrerunt servi, ij occurrerunt ser vi,
 dicentes: heri, heri, hora septima, hora septima, heri, heri, hora septima,
 hora



L X I I I.

Dominica vicesima secunda post Trinitatis.

Ad Dorian.

Erve soeleste, totum debitum dimi si tibi, to-
 rum debitum dimi si ti bi, nonne oportuit, nonne oportuit,
 ij ij & te misereri conser vi
 17 nonne oportuit & te misereri conser vi tu i, licet &
 ego si

Handwritten musical score on three staves. The notation is in a historical style, featuring diamond-shaped notes and a single sharp (F#) on the first staff. The lyrics are written below the staves.

ego tu, i miser tus sum, sicut & ego, i
tu i misertus sum. Dicit Do
nus, dicit Dominus, di cit Dominus.

Dominica vicelimatertia post Trinitatis.

Ad Dorium.

R Eddite Cæsari, Reddite Cæsari, quæ sunt Cæsaris;

quæ sunt Cæsaris, ij

Reddite Cæsari, Reddite Cæsari, quæ sunt Cæ saris,

saris, ij & Deo



Dominica vicesima quarta post Trinitatis.

Ad Phrygium.

Domine filia mea modo defuncta est, filia mea modo

defuncta est, filia mea modo defuncta est, filia me-

modo defuncta est, sed veni sed veni, impone manum tuam i

mpone manum impone manum tuam, & vi

vet, &c

vivet.



Dominica. vicesima quinta post Trinitatis.

Ad Hypojonicum.

Uti in Judæa sunt, qui in Judæa sunt, ij fugiant in

montes, ij ij fugiant in mon res,

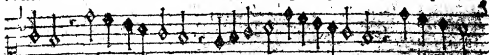
& qui in recto est, ij non descen dat, ij

ut tollat quisquam ex domo sua, ij ex domo sua, & e-

th

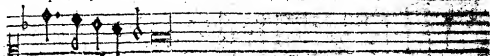


rit afflictio, & erit afflictio ma gna, qualis non fuit usq; ad hoc



tempus, ij

usque ad hoc usq; ad hoc tempus, usq; ad hoc,



usque ad hoc tempus.



Domini.

LXXVII

Dominica vicesima sexta post Trinitatis.

Ad Hypodorium.


Enite, venite, ij ij ve ni te, ve-

nite benedi cti, veni te benedi cti, ij patris

me i, venite benedi cti, ij

patris me: i, possidete, possidete regnum, ij



LXVIII.
DE APOSTOLIS.

Ad Mixolydium.



Ecce est praeceptum meum, hoc est, hoc est praeceptum meum, ||

hoc est, hoc est praeceptum meum, ut diligatis, ||

in vicem, ut diligatis, || in-

vicem, ut diligatis ||

in

vicem, sicut dilexi vos, ||

cut dilexi vos in patientia, ij ij possidebitis
animas vestras, animas vestras, possidebitis animas ve stras,
animas ve stras,

The image shows a musical score with three staves. The first staff contains the lyrics 'cut dilexi vos in patientia, ij ij possidebitis'. The second staff contains 'animas vestras, animas vestras, possidebitis animas ve stras,'. The third staff contains 'animas ve stras,'. The music is written in a style that appears to be a simplified or early form of notation, with diamond-shaped notes on a five-line staff. There are some markings like 'ij' and 'x' that might be figured bass or specific notations. Below the three staves, there are two more empty staves.

N

Benedi-

Benedictio Mensæ.

Ad Dorium.

Culi o

mnia

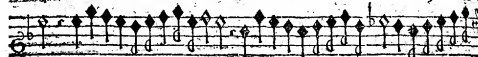
in te.



spe

rant Do

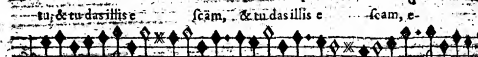
mine,



tu, & tu das illis e

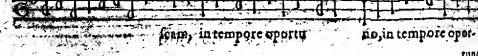
scam, & tu das illis e

scam, e-



scam, in tempore oportu

no, in tempore oportu



tuno.

tu no, Aperis tu manum tuam aperis tu manum

tu am, aperis tu manum tuam, & imples, ij ij ij & imples omne

animal, omne animal ij omne, omne animal cum benedictione, cum

benedictio one, cum benedictio ne ij

L X X:
ORATIO DOMINICA.

Ad Dorian.

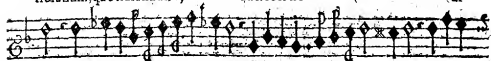
Pater noster, qui es in cœlis, qui es in cœlis. Sanctificetur nomen tuum, sanctificetur nomen tuum. Adveniat, Adveniat regnum tuum. Fiat voluntas tua, fiat voluntas tua, Si entis color



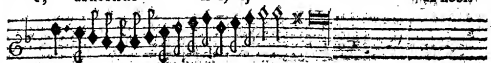
Cælo & in terra, sicut in cælo & in terra, Panem nostrum, ij quo-



tidianum, quotidianum, ij da nobis ho di-



e, da nobis ho di e, ij da nobis



ho die

Altera Pars.

Et dimittit



Dimitte no bis debita nostra & dimitte no-



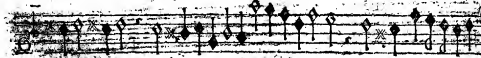
bis, ij debita nostra, debita nostra: Sicut & nos di-



mitemus, ij debitoribus nostris, debitoribus no-



stris. Et ne nos indu-



cas, in tentationem, in temptationem, in tenta

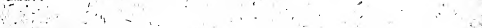
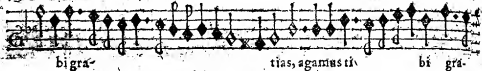
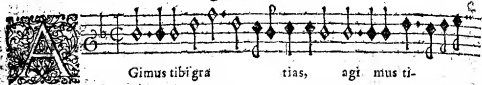
Handwritten musical score on six staves, featuring a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves. The notation includes various note values, rests, and repeat signs (double bar lines with dots). The lyrics are in Latin, with some words appearing on multiple staves.

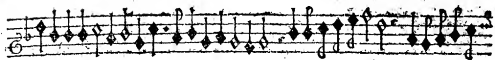
o nem, Sed libera nos. Sed libera nos, Sed
libera nos a ma lo, ij sed libera nos a ma-
lo, A, men. A-
men, A
men,

Gratiā

L X X I.

Gratiarum actio post sumtum cibum.

Ad Dorian.



is, iſ

qui vi

vis,

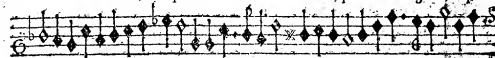
qui vi-



vis,

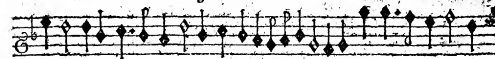
qui vi-

vis, qui vivis & regnas, qui



vivis & re

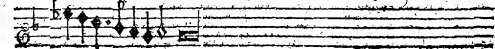
gnas, in ſecula ſeculorum Amen, in ſecula ſeculorum



Amen, in ſecula

ſeculorum, &

men, iſ,



Finis prioris partis.

Altera Pars

BICINIORUM
NONAGINTATAM CVM

TEXTU, QUAM SINE TEXTU à PRAE-
stantissimis Musicis concinnatorum, & ad usum
Studioforum sese in hac arte exercentium
accommodatorum.

VOX SUPERIOR

I. Iosquin de Pres. *Att. Typomixolydium.*



Erillud ave prolatum

prolatum, & tuum



responsum da tum, ex te verbum incarna tum, quo salvantur



o maia: quo salvantur omnia quo salvan tur



o

omnia:



Elix Puerpe ra felix puerpe-



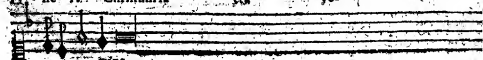
cujus casta vi scera, Deum genue-



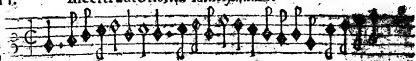
runt, ii & beata ubera in ata te te-



ne ra Christum la sta ye-



runt.



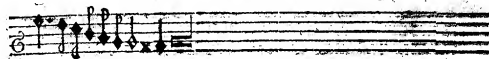
E nedictus quive



nit in nomine Do-

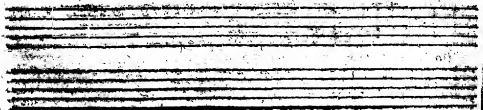
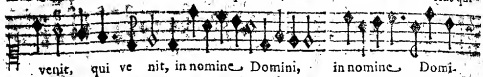


mi xi in nomi ne



Do mini.

I V. Vincen tius Ruffi, *Ad Dorian.*





Benedictus

qui venit,

Be-

ne dictus qui

ve

nit in nomine Do-

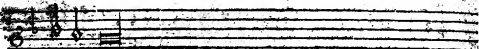
mini,

in nomine Do

mini,

amen. H

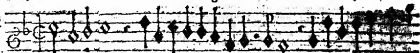
V I. *Randolphus di Lasso ad Dorian.*



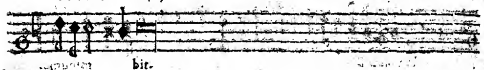
Domini.



Orlando



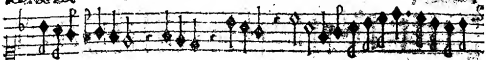
VIII. Orlandus di Lasso. *Ad Jonickm.*, variato fine



I X. Orlandus di Lasso. *Ad Hypodorian.*



psate cogit pi etas, uamala nostra fa-



peres parcendo ij & voti com- inis de p-ter



potes, nos tuo vultu fatias, ijs



nos tuo vultu fa

ti as.

X. Orlandus, *Ad Dorian.*



Ecce dicebat me o

mines,

qui operamini, iniquita- tem,

ij

Quoniam

quoniam exaudi vir Do minus vo-

cem fle-

tus mei, vocem fletus mei i.

Orlandus

X I. Orlandus, *Ad Hypodorium.*



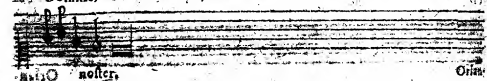
Intellectum tibi dabo, & instrua te,

ij in via hac, qua gradieris hac qua gradieris firmabo, ij,

super te oculos meos, ij, oculos me-

os,

XII. Orlaudus di Lats. *Ad Fonicum.*



XIII. Orlandus di Lais, *Ad Hypomixolydium*.



Ullgebunt Ja

sti sicut lili um, fulgebunt Ja-

sti sicut lilium, & sicut ro. sa in

Jericho flore

bunt ij

ij

an-

te Do

minum, an

te

Do

minum an

te Do

minum.

Orlan-

XIV. Orlandus di Lasso, *Ad Hypodarium.*



Handwritten musical score for Orlandus di Lasso's *Ad Hypodarium*. The score is written on five staves. The first staff begins with a large decorative initial 'E'. The lyrics are written below the staves, with rhythmic markings (ij, ii, if) indicating the placement of notes. The lyrics are: "Su rientes implevit bonis", "& divites, dimisit inanes", and "dimisit inanes, if". The notation includes various note values and rests, typical of the 16th-century style.

XV. Orlandusdi Lasso. *Ad Acolium.*



Ecce Potentiam in brachio fu

o,

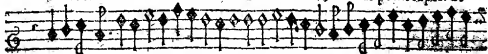


in brachio

fu

o,

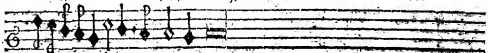
disperſit ſuperbos



ii

mente cordis ſui, mente cordis ſui men

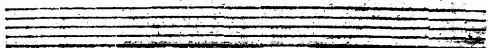
te cor-



dis

fu

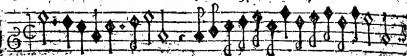
o,



P

Orlandus

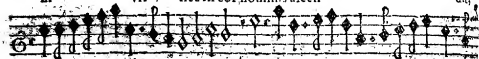
XVI. Orlandus di Lasso. *Ad Hypodorium,*



Culus non vi dit nec au ris au-



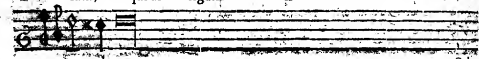
di vit nec in cor hominis ascen dit



que præ pa ravit Deus his, qui dili gunt il-



lum, qui di ligunt il-



lum.

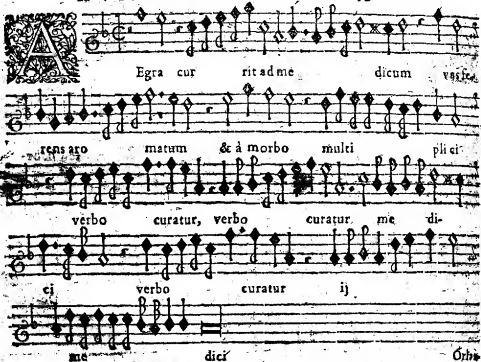
Orlan

XVII. Orlandus di Lasso. *Ad Hypobrygium.*



Qui sequitur me, ij ij
non ambulat ij in fe nebris fed habe-
bit fed habe bit hu men
vi ta, dicit Do minus di cit Do-
minus, Orlandus

XVIII. Orlandus di Lasso. *Ad Phrygium.*



A

Egra cur rit ad me dicum vasse

rens aro matum & à morbo multi pli ei

verbo curatur, verbo curatur me di-

ci verbo curatur ij

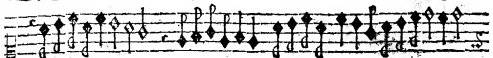
me dici

Orla

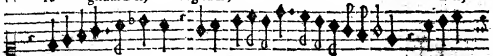
XIX. Orlandus di Lasso, *Ad Hypomixolydium*.



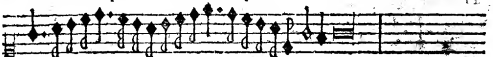
Uoniam, quita lia a gunt,



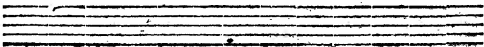
re gnum Dei, regnum, Dei,



non consequentur, non consequen tur, non confe



quen tur.



X X. Jacobus Handl. *Ad Hypocorion.*



Ripe me Domine ab inimicis me-

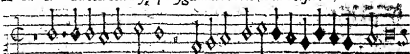
is, ad te confugi ij Docce me facce voluntatem tu am, qui

a De us meus es tu, quia Deus ij meus es

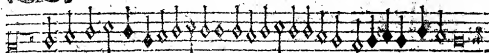
tu.

Idem

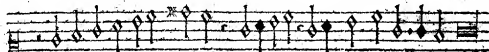
X X I. Idem *Ad Hypophrygium. vocibus inversis.*



Ripe me Domine, ab inimicis meis,



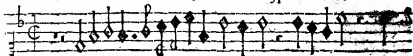
ad te confugi ad te confugi, Doce me facere voluntatem tuam,



Quia Deus meus es tu, Quia Deus iherusalem es tu.

B Enc dictus qui venit ij
qui venit in no mine, in no mine
Domini ij Do
mint.

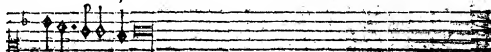
X X I I I. Orlandus, *Ad Hypodoriā.*



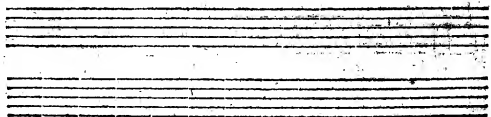
Benedictus quivenit in nomine ij



ij Do mini, in nomine

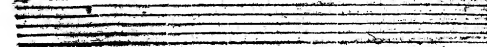
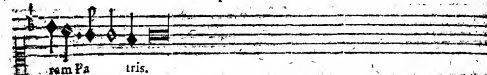
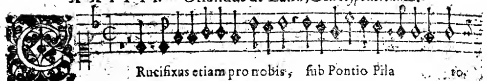


Do mini,

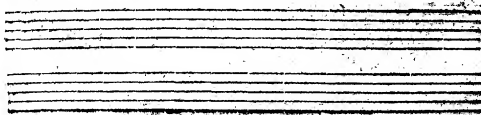
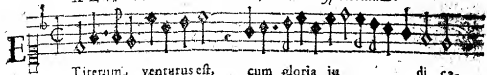


Orlandus.

X X I I I I. Orlandus di Lasso, *Ad Hypodorium.*

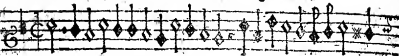


XXV. Orlandus di Lasso, *Ad Hypadonium.*



Johan

X X VI. Johan Leo Hasler. *Ad Tonicum.*



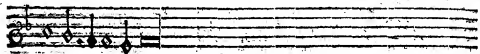
Rucifixus etiam pro nobis. sub Pontio Pi la-



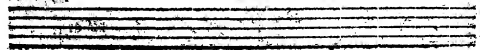
to, passus & sepultus est, & resurrexit, tertia die, secun dum scri-



pturas, & ascendit in cœ lum, sedet ad dexte-

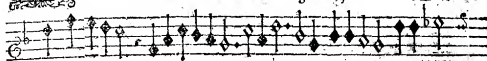


ram pa tris.

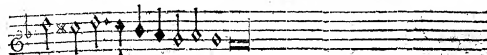




T iterum venturus est cum gloria, judica re vi-

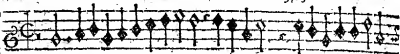


vos & mortuos, ij cujus regni non erit finis, cujus re-

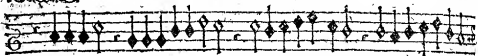


gni non e rit finis.

XXVIII. Blasius Ammon. *Ad Hypojonicum.*

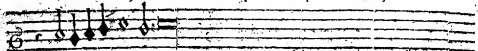


Rucifixus etiam pro nobis, sub Pontio, sub Pontio Pilato,

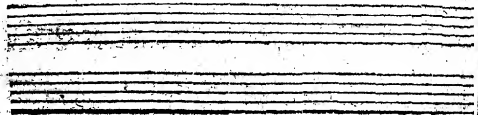


sub Pontio ij

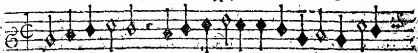
passus & sepultus est, ij



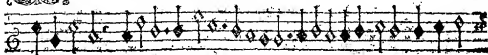
passus & sepultus est.



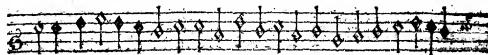
XXIX. Blasius Ammon: *Ad Hypajonicam, variato fin. C.*



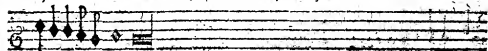
T resur rexit, ij tertia di C, di-



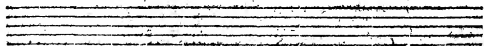
secundum ij ij scripturas, & ascendit ij ij



ij in celum, sedet, sedet ij ij ad dexteram Pa-

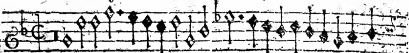


tris.



Orlan-

X X X. Jacobus Handl *Ad Dorium.*



Leni sunt Cœ li & ter-



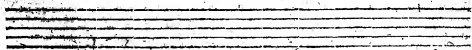
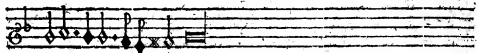
ra, & ter

ra ij



gloriatua, gloriatua, ij

ij



Orlandus.



Eata, beata, cur jus brachijs seclipe-

pendit ij

precium

statera facta corporis,

ij

prædamq; tulit

ij

tartari,

prædamq; tulit tarta ri, ij

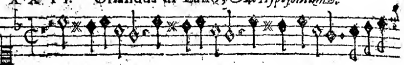
tar

ta ri,

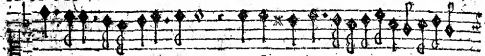
Q 3

Orlan-

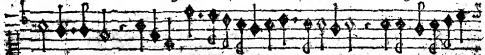
X X X I I. Orlandus di Lasso, *Ad Hypoionium.*



E deprecatur, ij ij,



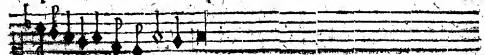
largius, nostris adau ge



senſi bus, neſcire pror ſus o mnia cor ru-

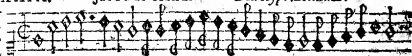


pti o nis vit ne ra cor ru ptio nis vit-



NOTE.

Jacobus



Go autem semper

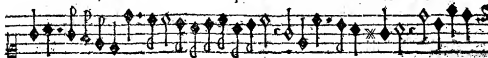
spe

ra-



bo, & adjiciam

super omnem luctum tuam, exultabunt labi-



ame

a,

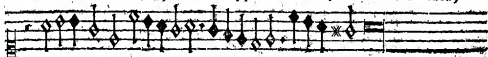
cum cantavero tibi,

ij



& anima, ij

mea, quam redemisti, & a ni ma mea,



quam redemisti, quam re de mi sti, ij

ij

XXXIV. Jacobus Handl. *Ad Hypocritum.*



Ed & lingya me

1

totā die, iij. iij. meditabitur iustitiam, iustitiam tuam,

ij

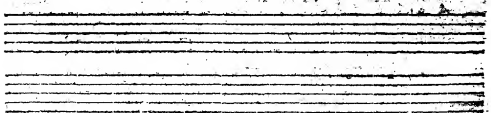
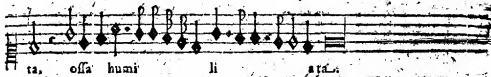
cum confusi & reveriti

fuerint, eum confusi & reuerſi ſu- erint, qui quærent,

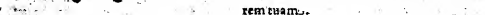
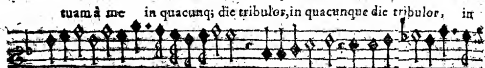
102

la mi.

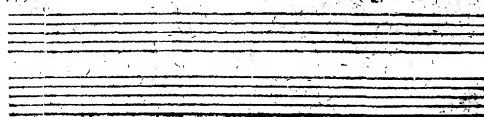
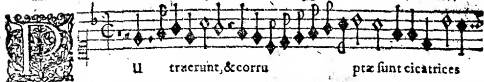
hi.



XXXVI. Orlandus di Lasso. *Ad Ionicum*, variato fine.



XXXVII.

Orlandus di Lasso *Ad Phrygium. variato fine.*



Omi ne, ne in furore tu

o ar-

guas me, neque in ira tu

a corri-

pias me, mi se re re mei Domine, quoniam infirmus sum, sana me

Domine, quoniam conturbata sunt

ossa me-

a,

& a

nima

mica turbata.

et val de, sed tu Domine us-

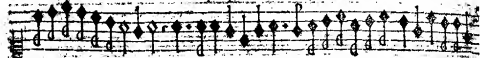
que quo?



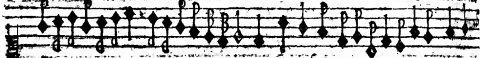
Converte Domine & eripe a nimam me-



am, Sal- vum me fac propter mise- ricordiam tu-



am, quoniam non est in mor- te qui mem-ori-



tu i in infer- no autem qui



confitebitur tibi labora, vi ia ge mi

Handwritten musical score on four staves. The notation is in a historical style, featuring diamond-shaped notes and a treble clef on the first staff. The lyrics are written below the staves.

tu me o, lava bo, lava ho

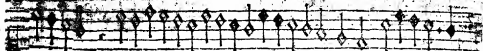
per singulas no ctes, per singulas no ctes, lectum

meum, la crymis me is stratum meum rige

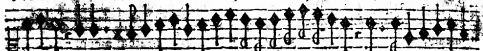
bor



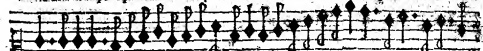
Urba tus est à furore oculus meus in vetera



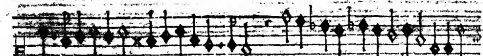
inter inimicos meos, inter inimicos meos, discedite à



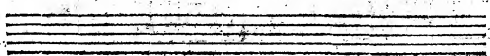
me omnes, qui operamini iniquita tem, quoniam exaudivit



Dominus vo cem fle



tus meus exaudivit, Dominus deprecationem meam, Dominus



XLI. Orlandus de Lais. *Ad Dorianus.*





R 4

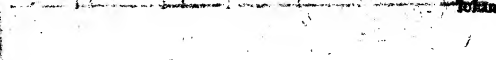
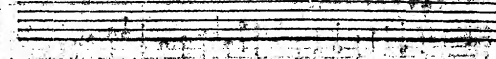
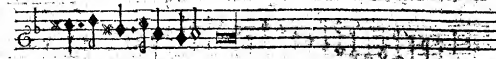
Orlandus

XLII. Orlandus *Ad Dotum.*









TOMAR

X L I V. Johan. de Antiquis. *Ad Dorium.*





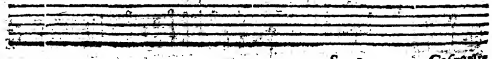
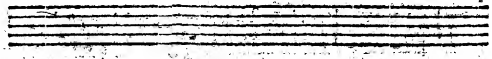
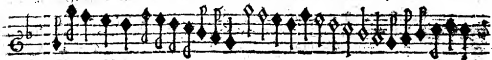
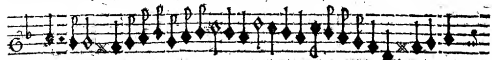
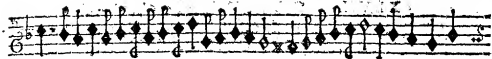
X L V. *Ad Dorium.*





X L V I. Tarquinius Papa, *Ad Dorian.*





XLVII. Casparus Fösterus. *Ad Dorian.*





XLVIII. Orlandus di Lasso, *Ad Hypodorium.*





Orlando

XLIX. Orlandus di Lasso, *Ad Hypodorium.*

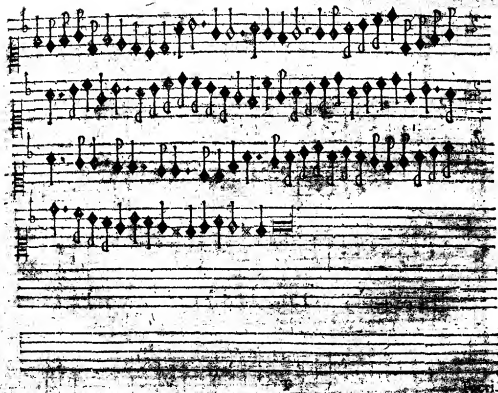




Orlas

L. Orlandus di Lasso: *Ad Hypodorium.*





L.I: Fabritius Facciola. *Ad Hypodorium*





L. H. Cornelius Verdonck *Ad Hypojanicum.*

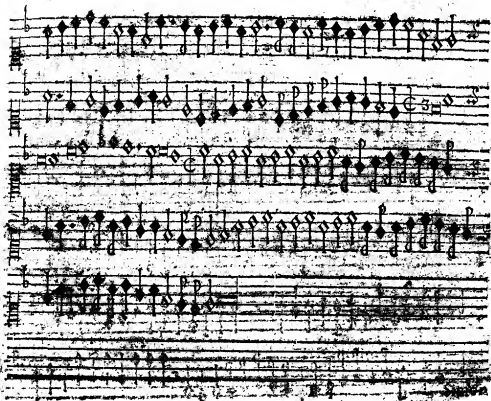




Iohan.

I. III. Johan Maria Talla *Ad Hypocritas.*





L. IV. Simon de Baldis. *Ad Tonicum.*





I. V. Iohanne de Antiquis, Ad Funicum.

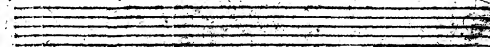
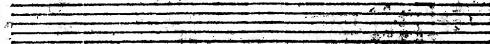
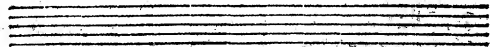
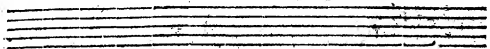
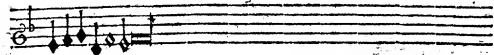
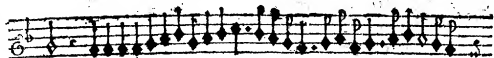




Domini

LVI. Dominicus Manfar. *Ad Tonicum.*





L VII. Johan de Antiquis. *Ad Hypojonioma.*





LVIII. Benedictus Lupachinus. *Ad Hypojonicum.*





B. Lupaci

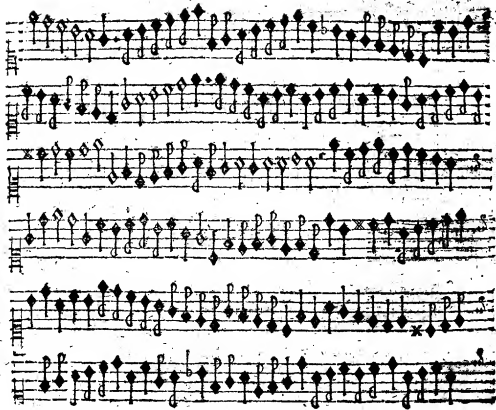
LIX. B. Lupacius: *Ad Jonicum.*





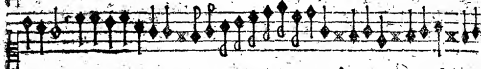
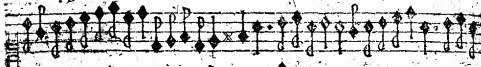
LX. Fabritius Faciola, *Ad Derivum.*







LXI. Horatius de Martino *Ad Dorium*



A handwritten musical score consisting of six staves. The notation is in a historical style, featuring diamond-shaped notes and stems. The first five staves are filled with musical notation, including various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The sixth staff begins with a double bar line and a repeat sign, followed by a few more notes. The manuscript shows signs of age, with some ink bleed-through and wear.

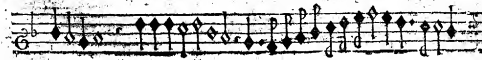
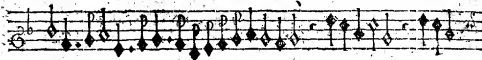
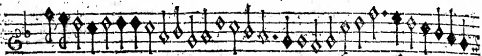
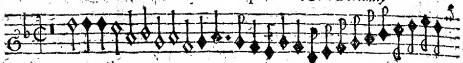
B. Lup.

LXII. B. Lupacinus. *Ad Dorium.*





LXIII. Benedictus Lupacinus. *Ad Dorian,*



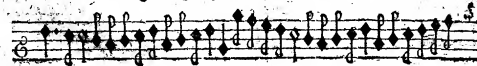
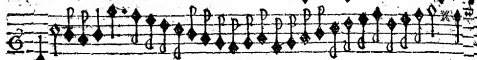
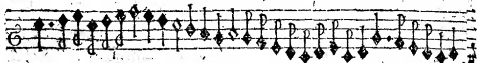
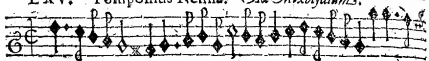


LXIV. Johan Maria Taffé. *Ad Dorian.*





LXV. Pomponius Nenna. *Ad Mixolydium.*





LXVI. Lupacinus. *Ad Ad Mixolydium.*





Stephan

LXVII. Stephan Felis. *Ad Mixolydium.*





Cornet

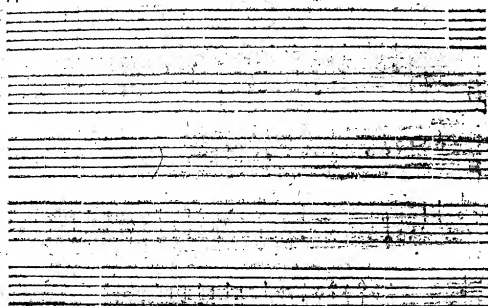
LXVIII Cornelius Verdung. *Ad Dorian.*



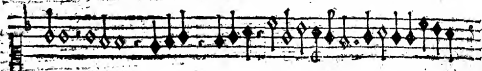


LXIX, Andreas Pevernage. *Ad Hypocentum.*





LXX. Andreas Pevernage. *Ad Hypocorismum.*





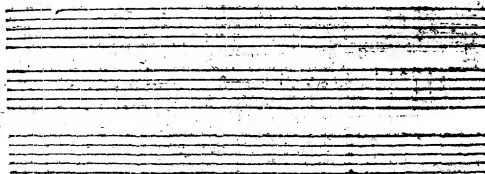
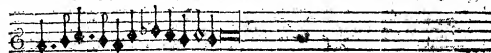
LXXL Andreas Pevernage. *Ad Hypocritam.*





LXXII. Andreas Pevernage. *Ad Hypocritum*





Bernhar-

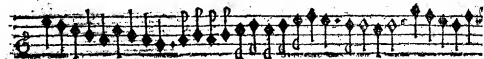
LXXIII. Bernhardus Klingenstein. *Ad Hypomixolydium.*

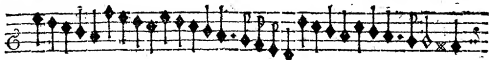




Incerdus

LXXIV. Incerdus Autor. *Ad Mixolydium.*





Z

Incep.

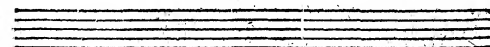
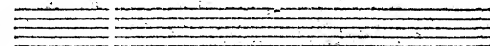
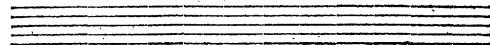
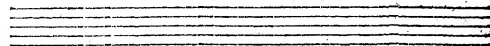
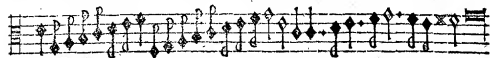
LXXV. Incertus Autor. *Ad Mixolydium.*





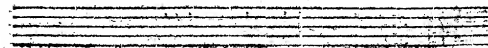
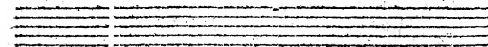
LXXVI. Orlandus di Laffus. *Ad Mixolydium.*





LXXVII. Orlandus di Lafs. *Ad Mixolydium.*





LXXVIII. Orlandus di Lafs. *Ad Hypomixolydium.*





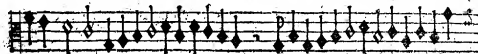
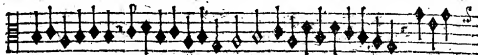
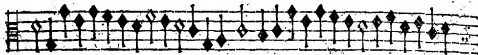
Orlan.

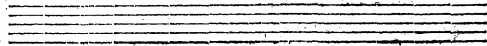
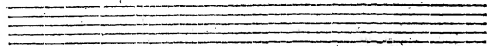
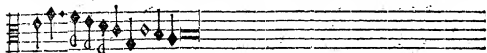
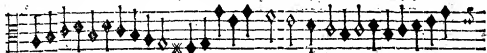
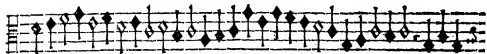
LXXIX. Orlandus di Lais. *Ad Hypomixolydian.*





LXX X. Casparus Försterus, *Ad Mixolydium.*





AA

Orlan-

LXXXI. Orlandus di Laffius. *Ad Phrygium.*



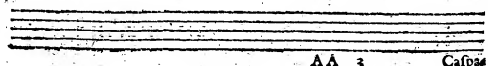
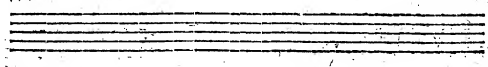
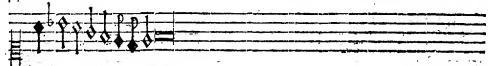


AA 2-

Orlan

LXXXII. Orlandus.di Laffus. *Ad Lydium.*



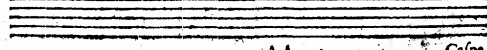
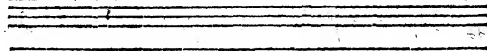
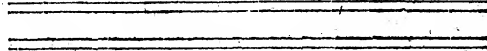
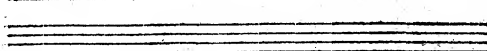
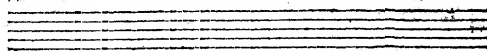
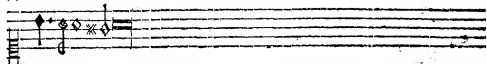


AA 3

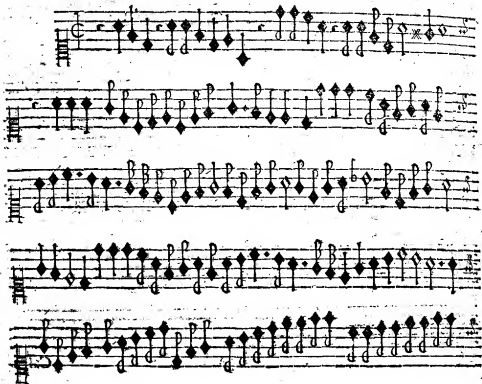
Caspar

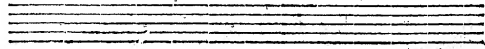
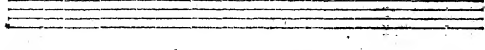
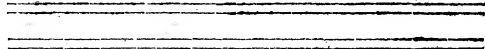
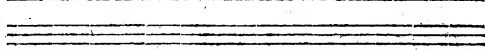
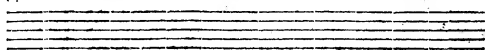
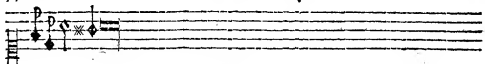
LXXXIII. Casparus Försterus. *Ad Hypocorion.*





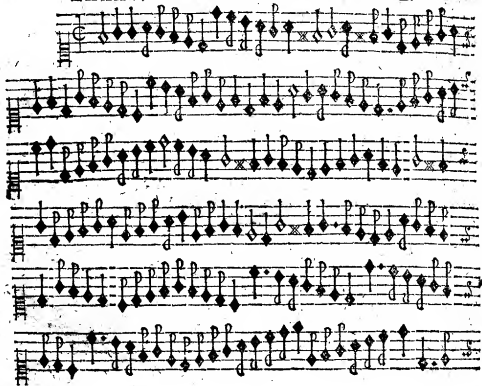
LXXXIV. Casparus Försterus, *Ad Dorian Variato fine.*





Franciscus

LXXXV. Franciscus Palumbus. *Ad Dorian.*





Josquin

LXXXVI. Josquin de Pres. *Ad Phrygium.*





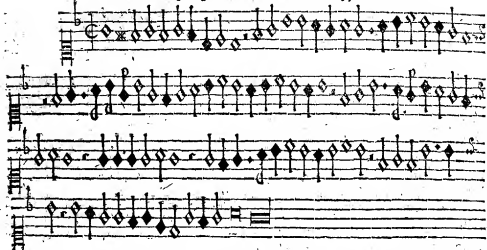
LXXXVII. Josquin de Pres. *Ad Hypomixolydium.*



LXXXVIII. Josquin de Pres. *Fuga in Secunda superiore Resolutio.*



LXXXIX. Josquin de Pres: *Ad Hypodorium.*



Antoni-

XC. Antonius Brumel. *Ad Hypodorium.*





XCI. *Ad Dorian.*



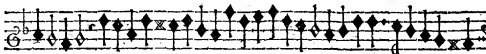
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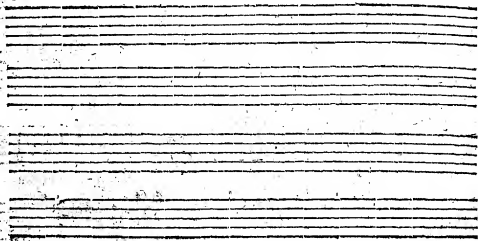
Sancto simul Paraclito ij in seculorum secu-



la in seculorum secula ij ij



F I N I S.



Errores infigitiores sic corrigantur :

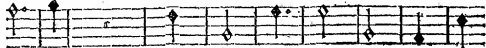
Primus numerus significat quota sit cantilena, secundus in quoto versu lineari sit error Tertius, post quot notulas à principio versus

In voce superiore libri primi.

2.5.1. infere. 7.7.26. inf. 16.3.6 ib. 7.1. 11.2.24. & 6.3. 16.5. in init, 18.7.10. 19.6.1.



20.1.9. ib. 3.1. 22.6. in init. inf. 38.5.5. dele 42.5.10 ib. 7. 43.1.19. dele ib. 7.22. 46.3.24. 47.1.3.



49.5.6. 53.7.5. inf. 64.7.26. 69.3.5. ibid. 9.8. 70.8. in initio.



In secundo libro.

13.5.5. 17.1.8. 19.4.1. 21. Caves fuit 26.2.13. 39.3.29 58.4. in init. 59.12.1. 60. 11. 14. ib. 12.17. inf.



61.5.20. 68. 6.1. dele 72.2. infere 80.7. post n.20. infere 81.10.13. 83.1. nota prima





L I S I Æ ,

Valentin. Am Ende excudebat,

ANNO,

M. D C. X I I.



